

DISCOMETER

That Magazine from CTR Radio 102

JUNE 1987 FREE



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DISORDER

That Magazine from CTR Radio 102

JUNE 1987 Vol V No 5 Issue #53

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Discorder Magazine prints what it wants to, but pledges to put the CTR On The Dial program schedule and SpinList record chart in every issue. Discorder also vows to circulate 17,500 copies by the first of each month. Subscriptions are encouraged. Twelve issues: \$12 in Canada, \$12(US) in the States, \$18 elsewhere. Make money orders or certified cheques payable to 'CTR Publications'.

CTR - Radio 102 broadcasts a 49-watt stereo signal throughout the Vancouver area at 101.9 FM. But for best reception, hook up to the FM cable network. CTR is at 101.9 cable FM on Rogers (Lower Mainland) and Shaw (North Shore) cable systems, but is still at 100.1 on Rogers (Fraser Valley).

Inquiries about CTR, Discorder or the Mobile Sound System can be directed to station manager Harry Hertscheg at 228-3017, between 10 am - 4 pm, Monday to Friday. If you want to talk to the deejay, call 228-2487 or 228-CITR.



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UP FRONT

ONCE AGAIN IT'S THAT TIME OF YEAR when cool urbanites feel the beat from the heat – it's summer in the city. And this city is off to a sizzling start. If you haven't clicked into mode yet, this June issue of *Discorder* is a hot intro to helping you let off some of that physical steam. Read it, then use it to wipe the sweat off your brow.

THE BIG NEWS is that the BIG SOUND is coming ON-U! **Mark Stewart & The Maffia, Tackhead, Gary Clail, Keith LeBlanc, Doug Wimbish, Skip McDonald, and Adrian Sherwood** are coming to town Tuesday, June 9th to help CITR celebrate its BIG BIRTHDAY BENEFIT BASH, and you are all invited too! This organization, the first time they've toured in North America as such, specializes in "sci-fi dance hall classics", and to accommodate the magnitude of this five-hour mutant funk extravaganza, the event has been moved to everyone's favourite time warp cabaret, the 86 Street Music Hall. This is a hot ticket, get yours before they melt. And if you still don't know what the hell all the hullabaloo is about, turn to page 9 for a preview of this upcoming special event.

Well, what do YOU expect from putting out good money to see others strutting their stuff on stage. A little performer-audience repartee? A piece of the action? Blind eyes and deaf ears? Judy Radul examines some aspects and symptoms of the effect technology has had on music, and how it has changed the way in which we related to our own physical being and to others. It's called *Rock the Body*, and it is as emphatic and visceral as the title suggests. Judy Radul is a well-known poet-performer about town, and she writes as good as she raps. This month's issue is stuffed with all the tasty regulars that *Discorder* readers love to eat. We've even got Mark Mushet back dishing up a swell swirl of streaming vitriol, so chew on.

BEHIND THE DIAL

For those of you who listen to CITR on cable FM, you might have noticed that our signal has been moved from 100.1 to 101.9 on the radio dial. This was as much of a surprise to the station as it was to one listener who called in to ask why CFUN-AM was now broadcasting on CITR's FM signal.

Effective May 1st, the CRTC directed the cable companies to carry all the AM stations on FM cable, so you can hear that wonderful muzak in stereo. Of course, CITR is always the last to be made aware of any CRTC changes – but, we know now and we are telling you!

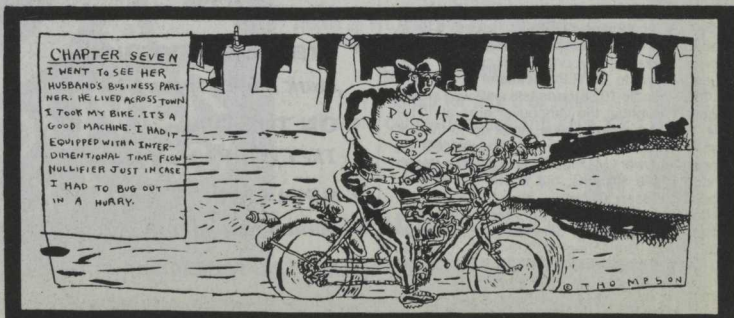
CITR is at 101.9 cable FM on Shaw Cable in West Vancouver and North Vancouver, and is on Rogers Cable in Vancouver, Richmond, and Burnaby. CITR is still at 100.1 on Rogers Cable in Port Moody, Coquitlam, Port Coquitlam, Pitt Meadows, Maple Ridge, and Mission. They are hoping to make the switch by July.

CITR is not yet available on Delta Cable, which covers both Delta and Point Roberts, Washington. They may add CITR to their service along with the local AM stations. If you live in their area, call Delta Cable at 946-7676 and request that CITR be added to their service. Writing a short letter would be even more effective. If you do, please send us a copy for our files.

If you live in New Westminster, Surrey, or Langley, the future does not look so bright. Western Cable has no plans to add CITR to their network. If you live in these areas and are starved for new sounds, call them at 588-9331, or again, write a short letter asking that they consider adding CITR to the service. This is a business like any other, and the cable companies will act if enticed with the possibility of a new customer. If you live in White Rock, call Shaw Cable at 531-2322.

CITR is now, quite simply, FM 102 Radio no matter how you do it.

The Editor



CITR RADIO FM102

presents

A 50th Birthday Benefit

MARK STEWART + MAFFIA

TACKHEAD with Adrian Sherwood

GARY CLAIL



8 PM TUESDAY JUNE 9, 1987

86 STREET MUSIC HALL

PACIFIC BOULEVARD, VANCOUVER

TICKETS FROM VTC / CBO AND ALL USUAL OUTLETS

JUNE 1987 5

FAN MAIL

Dear Discorder,

Just wanted to write and say Tape-A-Mania was great! I've only just discovered CTR and the alternative scene and taping the bands was a nice addition to my library. Hope that there will be many more Tape-A-Mania sessions!

Yours sincerely,
a recent convert

Hello Discordant Ones!

I need to subscribe to your fab mag. I'm a masochist and just love to read about how great Vancouver is and how dull (by comparison) the city of cowboys is. So, to quote the king of rock'n'roll himself ... Thankoovermuch!

Greg Kishmer
Calgary, Alberta

GROWING UP AND OUT

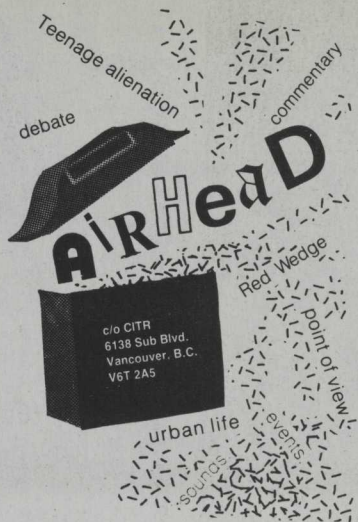
Dear Airhead,

Fifty issues of *Discorder*. Fifty years of UBC radio. Five years on FM. I feel I must write. I remember way back when, sitting in my parents' car in a parking lot at UBC, I would be listening to their FM car radio, set on CTR. The Teardrop Explodes were being played on the Saturday afternoon playlist show. Even though I was only hundreds of feet away from where the transmitter is supposed to be on top of Walter Gage Tower, the signal was oh-so-weak, like a flute in a symphony, but smelling and heaving and belching and spewing forth so everyone would take notice. That was in 1983, if I remember correctly. You were brash and precocious and obstinate.

I turned on the radio today (Tuesday), and thanks to the wonders of cable, I can get you quite well. The fellow dj guy on was fluent and articulate and even a bit humorous in a bland sort of way. But —and I mean a BIG "but" — aside from his mature pseudo-charisma charm, he was also boring. He was just another voice on the radio of any city.

This is a shame. Scary, too. I loved CTR when its dj's were inexperienced (or at least not that experienced), imperfect, HUMAN insofar as their voices, etc. are concerned. One almost expects them to do a wonderful segue into a beer commercial or something. And the music they play...

Yes, the music. An actual complaint against it. As the *Spinlist* reveals every so often, all of the "major" labels are there: A&M, Island, Columbia, Warner, Elec-



tra, Arista, etc., etc., etc. It has been said that Vancouver's music "scene" (god how I hate that word) is one of the most thrilling in North America. Then why do you insist on not playing more of its bands. I know of your *Demo Derby* in the *Discorder* magazine; surely there are more demos from aspiring artists than the piddly few who are mentioned. Granted, your stance on new music is admirable, but why put an upper limit on it? Also, any other city must have a similar "underground" (I hate that word too), which I find there is woefully little representation of. Maybe they don't sound professionally made because that is their intent.

I fear the future of CTR. What will happen if you get high power? Assuming it will be extraordinarily costly to implement, I guess you WILL have to recover your costs to at least some extent, or else sink. You will have become, and I hesitate to say it, an alternative commercial non-commercial music radio station. Greed.

Discorder, too. Way back when, it was 8 pages of interesting stuff that, though it hurt the eyes as one tried to read and follow along, it had character. Now you have 20 to 30 pages of professional typesetting, banners (if that's what those headlines up top are called), by-lines, etc., etc., etc. The only thing that has stayed the same is the name, it seems.

I guess you can say it is a lot like those Depeche Mode/Cure letters that protested against all of the trendy teeny-boppoids attaching themselves to the bands after

they reach prominence, I am sure others will agree with me. It was always nice to have a little bit of exclusivity with something, a little bit of intimacy. CTR was that. It was something that I had and maybe the next person did not have.

CTR and *Discorder* are growing up. I just regret your sacrificing the faithful few, in favour of mass appeal.

Yours truly,
Alexander Stonefield

Rest assured, Alexander, CTR and *Discorder* are not sacrificing the faithful few in favour of mass appeal. And if you want exclusivity for its own sake, then go bury your head in the sand. And as far as *Discorder* is concerned, yes it is growing up. It is inevitable. What you see now is the on-going result of many people working many months learning, honing their skills, realizing their mistakes, and taking pride in their efforts. If this wasn't the case, *Discorder* would look and read much as it did fifty issues ago. The trick is, of course, to maintain the ideals that motivate one to engage in such an activity in the first place. And it certainly isn't for the money, because there is none! Those ideals are constantly put to the test through experience; sometimes they fail, sometimes they rise to the occasion. Still, experience is something you'll never gain if you keep your head in the sand. Times do change, but the truth always remains.

AL BIG, ART THOU A COVER?

so discorderr is once again up to its old antics of propagandizing the youth of this area into thinking that its covers contain art, or something like it, with constantly and pathetically undertaken representations of vague and in fact meaningless concepts, such as urban landscapes, bones and televisions with distorted pictures on them!! Black and red really are expressive colours, oh my! If you have no other work to display on your cover all over town, then how about a picture of Al Big?!!

regional rhonda

To immortalize Al Big on a *Discorder* cover would dash the dreams of countless young girls who listen to The Big Show and who have convinced themselves that Mr. Big is a tall, dark, handsome hunk of deejay. No, we'll just stick to propagandizing the youth of this area into thinking other things, thank you. Besides, *Discorder* only prints all the news that fits, and Al Big will just not fit!



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POISONED

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T.B.A.

Fri. Sat. June 5•6

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THE REAL WORLD**

Mon. Tues. June 15•16

HUNTING PARTY

Wednesday June 17

L. KABONG

Thurs. - Sat. June 18•19•20

M.T. VESSELS

Sun. Mon. June 21•22

INCOGNITO

Tues. Wed. June 23•24

BOB'S YOUR UNCLE

Thurs. - Sat. June 25•26•27

KIDS WANNA ROCK

Sunday June 28

CHINA BLUE

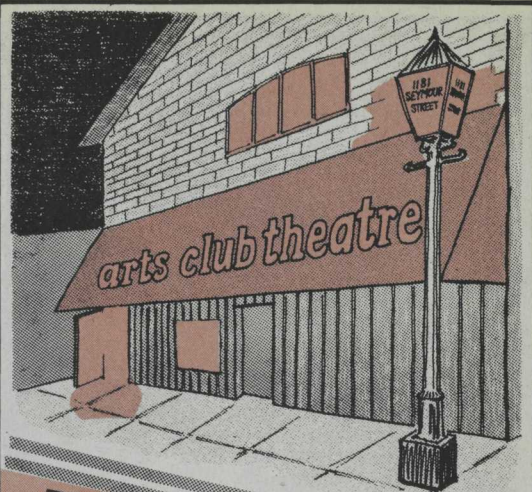
Mon. Tues. June 29•30

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JUNE

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MAFFIA BIRTHDAY HELL

Date: June 9

Place: 86 Street

MARK THIS DAY ON YOUR AGENDA – JUNE 9, 1987. CITR is celebrating 50 years of radio at UBC, with **MARK STEWART & THE MAFFIA**, **TACKHEAD**, and **GARY CLAIL**. This historic event also features rhythm masters **KEITH LEBLANC**, **DOUG WIMBISH**, **SKIP McDONALD**, and a destructive live mix by the one and only **ADRIAN SHERWOOD**. This amazing five-hour performance is one of only 8 shows on their first North American tour, so don't miss this or you'll be history too.

This eclectic collection of cohorts have been responsible for the hottest, brashest, freshest, and funkiest modern music in the past few years, but mainly from behind the scenes and unknown to many. A complete discography would approach encyclopedic proportions, to say the least. Keith LeBlanc (drums), Doug Wimbish (bass), and Skip McDonald (guitars, keys) were for many years the core-root members of SugarHill Records, creators and participants in such classics as *The Message*, *Funk You Up*, *Unity* (with James Brown), and *Malcolm X*. They were also instrumental in the *Sun City* rhythm section, they worked with ABC on *Zillionaire*, and they have produced and/or backed innumerable artists, from Grandmaster Flash to Jeff Beck. Combined with Adrian Sherwood, they have given way to wild experimentation in **TACKHEAD**, **THE OCCULT TECHNOLOGY OF POWER** (with **GARY CLAIL**), **FATS COMET**, and, of course, **THE MAFFIA**. Keith LeBlanc released a long-player last year, *Major Malfunction*, which was one of the most played albums on CITR in 1986.

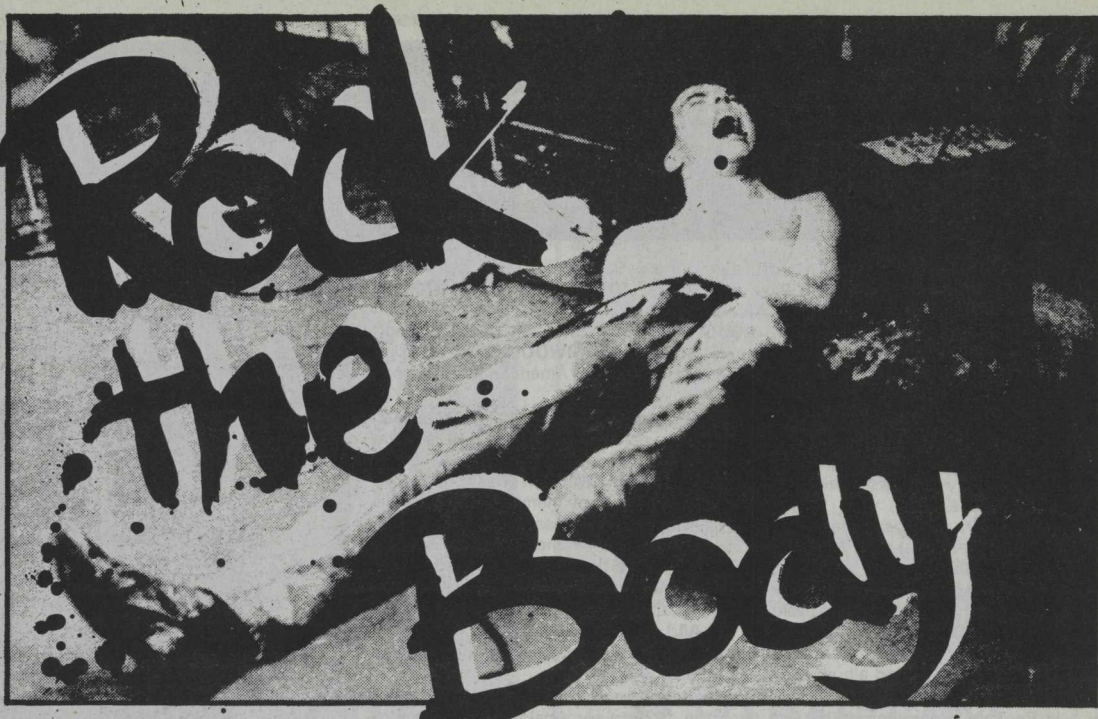
MARK STEWART has been a prolific underground music-maker since his school days in England. He invented The Pop Group in 1977, a sly amalgam of Beefheart-influenced jazz-rock and powerful politics. The Pop Group released three extraordinary albums *Why?*, *For How Much Longer Do We Tolerate Mass Murder?*, and the semi-official bootleg *We Are Time*, before breaking up due to musical and political differences (they wanted to play jazz, really, says Stewart).

ADRIAN SHERWOOD has produced music continuously since he was 18 years old. His output includes a steady stream of crafty and weird reggae, dub, hip-hop, and unclassified musical experiments for the past ten years – thirty-seven albums, numerous singles, and 10-inch dub plates. In addition to Mark Stewart, Sherwood produces records for his own ON-U SOUND label by such musicians as the late and great Prince Far I, Singers and Players, Creation Rebel, African Head Charge, and Dub Syndicate. He also handled the production of Keith LeBlanc's *Major Malfunction* album, and produces all the **FATS COMET**, **GARY CLAIL** and **TACKHEAD** singles. He has also remixed singles and albums for Depeche Mode, Ministry, Einstürzende Neubaten, Shriekback, Woodentops, and the Voice of Authority. "The Thompson Twins asked me to remix some things for them, but my wife said not to," Sherwood recalls fondly. He then met up with Mark Stewart in a record store where Sherwood was distributing some Jamaican dub records. This led to some recording sessions: *Learning to Cope with Cowardice*, *As the Veneer of Democracy Starts to Fade*, *Pay It All Back*, and other equally cavernous non-sequiturs. These projects started to involve the aforementioned SugarHill musicians, and soon a number of live shows were presented.

So, listen up, musical adventurer, this is what it all means: June 9, 1987, CITR brings the entire cacophonously euphoric melée to Vancouver for five hours of "science fiction dance hall entertainment", all for the purpose of celebrating CITR's 50th birthday!! Says Judge I Rankin (in *Spin*, April '87) of the show: "Sinister bass underpinnings threaten to usurp the repeater drum bursts every time the politically loaded vocals of Stewart's songs try to make themselves heard. For all its apparent impenetrability, Stewart's ironmongering funk (aided considerably by Adrian Sherwood) has a spellbinding effect on one's consciousness. Highly recommended for those looking to twitch to the beat of a different drum." All pretension aside, this show is the highlight of the year, an opportunity to forego conventional ideas about extremes, funk, effects and dancing.

Some advice for the unwary: listen to CITR on Friday, June 5th, from 9 pm until midnight, for **THE BIG FAT MAFIOSO SHOW**, highlighting the musical output and collaborations of Mark Stewart, Tackhead, Fats Comet, Gary Clail, Keith LeBlanc, Doug Wimbish, Skip McDonald and Adrian Sherwood. This show is designed to be a self-explanatory musical preview to the big birthday benefit bash, and guaranteed to put the beat in your feet.☆





by Judy Radul

I want to jump out of my skin and be Free, I want to kill the little thing that is me, I want to laugh and giggle, I want To scream, I want to wake up from this Life crushing dream, I want to wash my body bare in the stream, I want to Liberate this human machine, I want to spit

And grovel, I want to shit, I want to Make you wonder what is it? What is it?

— from *Metronome* by Nomeansno

THE BODY

Today, the body is everywhere represented and no where existent. Technology has changed the function of the body. Technology EXTERNALIZES the body functions. PHYSICAL ACTS are EXTENSIONS of the body.

*computers as the externalization of memory; in vitro fertilization as the alienation of the womb; Sony Walkmans as ablated ears; computer generated imagery as virtual perspective of the hyper-modern kind; body scanners as the intensive care unit of the exteriorization of the central nervous system.*¹

ROCK MUSIC is one result of technology synthesizing body movement. Before AMPLIFICATION it was clear that music was a product of some physical activity. Instruments did not play themselves. Technology

has confused the relationship that exists between the body of the performer and the sounds produced. As the body becomes less directly important to the making of music it takes on a more SYMBOLIC rôle.

Traditionally, music is made by bodies, bodys that are vibrating on their own, singing or clapping, or a body causing some object, like a drum, to vibrate. Music helped to excite people to a state in which spirits could enter their body, causing them to shake and contort uncontrollably. Much later came ELVIS' HIPS. The DEMON of rock music has been making kids move their bodies sexually and violently for some years now.

THE EXHALANT

Rock relies on amplification, the sound has become bigger and the audience to performer ratio smaller. HOW will that one little body on stage satisfy us all? Talk about PERFORMANCE ANXIETY. The technology of music acts as body extenders, PHALLIC and not. The speakers extend lung capacity; amplification and effects simulate strength and dexterity.

One little JERK, one small CONVULSION, one gesture per song is all we really need. The body leaves town, gets wiped down and waits at the HOLIDAY INN.

THE DISAPPEARED

In a large concert, and to a lesser degree in smaller shows, the performer is fractured into many pieces. S/he pans across

the room through a number of speakers, each divided into BASS, MID, and HIGH ranges; disassembled into digital information and reassembled as sound; translated into electrical impulses on a video screen. ... this is the LIVE experience. How is all this held together? Why is this performer more likely to be seen as an example of SUPER-INDIVIDUALITY, rather than a figure dissolved between a number of apparatus or PROSTHESES. A media-fueled PERSONA is constructed to fill the gap left by the body, the body which is no longer really banging the drum. It appears as if all the effects, musical and visual, are a direct result of the super-being, super-talent of the performer rather than vice versa. Furthermore such IM-PRESSIVE technology acts as proof of the performer's STATUS. Not just anyone could command such as imposing system.

VIDEOPLASM

Videos have replaced concerts as a way to prove the existence and abilities of performers. The first and absolute rule of rock video is SHOW THE BAND. It doesn't matter if they are on a mountain or underwater; no matter how ridiculous they look, the band must be seen. The BAND is easier to promote than the MUSIC. If the video is made as a series of images not involving the physical image of the band, it does nothing to help package them. Video bands are bodiless. They are better once removed.

The old urge was to rush the stage and

try to touch your sweaty hero/ine. Now we are more likely to reach out and touch the screen than **SOME BODY**. Today there are many Gods but only one **ALTAR**, be it Sony, Toshiba or Quasar. Isn't the screen better than the skin anyway, so smooth and luminescent? The screen doesn't **SWEAT** and the speakers don't have **BAD BREATH**.

SELF-INDUCED INJURY

With every technological advance comes some kind of loss. With electronic amplification and effects it was a loss of **RELATIVITY**. A widening of the **GAP** between performer and audience. Punk was a reaction toward this gap: sophisticated equipment and musical technique were rejected; stars were obsolete — the audience and performer disdained each other equally; the **BOUNDARY** of the stage was broken by people jumping on and off of it. People were searching for a **REAL** feeling, something that could confirm life even if it threatened it.

Isn't life also a matter of intensity?... Is the problem to live to be eighty, or is it to live until forty — but live intensely ... Life has been linked to its duration, its slow development ... generation, children, wealth ... (BUT) Being alive means ... being-speed ... liveliness ... There is a struggle ... between the speed of the living, and technological speed, the speed of death which already exists in cars, telephones, the media, missiles.²

Iggy Pop always attempted to prowling this edge; trying to **GET DOWN** with the audience but not be swallowed by it. I remember reading somewhere that **IGGY** had said that the night he first pulled out his **COCK** on stage was one of the most depressing. At that point he had gone as far as he could, taken his flesh to the limit, proving he was **MORTAL**, a **MEAT MAN**, by slashing, sweating, gyrating, finally exposing the **MYTHIC SOURCE** of power, denouncing his cock by demystifying it. Still (this is speculation) he felt no closer to the audience. Night after night they wanted to see his cock, his degradation. Iggy just couldn't **EXPLODE** his ego, **FALL** permanently and literally into the audience. It just doesn't work that way. The performer is always returned to the stage.

THE HALLUCINATION

Rock is a **DRUG** and it is concerned with drugs. Drugs extend/obliterate the body in ways similar to technology. The **YUPPIE BODY** needs **COKE** to compete with the speeding machine of the workplace. The **SLUM BODY** needs drugs to **GET OUT** of that place, at least temporarily. The **ROCK BODY** wants to loose its head, get **INTO** the music. Drugs are used to bypass the censorship of the brain and **SHAKE**, **SHAKE**, **SHAKE IT**.

THE MEAT

The situation has become **CONVOLUTED**: on stage the band tries to sound

Did Someone Say PARTY?
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Music World

VANCOUVER'S GREAT SELECTION

688

CASSETTE OR ALBUM

THE BEST NEW RELEASES

- ★ **OMAR & THE HOWLERS**
—HARD TIMES IN LAND OF PLENTY
- ★ **MASON RUFFNER**
—GYPSY BLOOD
- ★ **ALISON MOYET**
—RAIN DANCING
- ★ **LISA LISA & CULT JAM**
—SPANISH FLY
- ★ **JENNIFER RUSH**
—FLAMES OF PARADISE

CBS

DOUBLE ALBUMS — DOUBLE VALUE

- ★ **OZZY OSBOURNE**
—TRIBUTE
- ★ **BRUCE COCKBURN**
—MIRACLE (GR. HITS)

988

2 LP CASSETTE

FANTASTIC COMPACT DISC SELECTION

Music World

VANCOUVER'S GREAT SELECTION

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the perception of movement. The band was having their own experience, relinquishing some control and letting the situation play itself. Ironically, the show was halted due to a FLESH WOUND which made it necessary for one of the band to go to the BODY SHOP for repairs.

YOUR BUTT HOLE OR MINE

Where POWER is concerned, the body has always been out of favour, the POOR and their DIRTY BODIES. The poor have more problems with their bodies, how to feed them, house them, keep them healthy, stop them from reproducing. To be bodiless is to be OMNIPRESENT, everywhere at once. Like the voice of God or a male voice-over in a documentary film. Women have long been portrayed as being more tied to their bodies than men – another reason to be denied power. Women are to be looked at but the advantage is in SURVEILLANCE, to see without being seen. In the EAST it is possible to go beyond the body through meditation. Now in the WEST we are at the point of surpassing our bodies – through technology. We will astral travel by immersing ourselves in a reality of self-generating video images. At this point, when we are about to go beyond the PRISON OF OUR FLESH we realize the body has become imprisoned by the SOUL. At least a FICTION of the soul, a media-fueled sense of PERSONALITY which POSSESSES us. Michael J. Fox is the Devil. We have begun to think of our body as a car in which we drive around.

This article is based on the premise that confusion is more fruitful than CONCLUSION but with respect for those readers who would like something concrete to put beside the juice box in their lunch basket ... The body is an underlying subject/object/theme/blah, in "rock" musics; the musics that I find most interesting engage this meaning in some way, through presentation, lyrics, etc. The bands that seek to naturalize the relation of music technology to themselves and their musical products help to keep technology on an unconscious, manipulative and uninteresting level. Musics on the fringe play with body concepts. Playing with body symbolisms is radical because through this play OUR STATUS AS GHOSTS IS CONFIRMED. ☆

FOOTNOTES

1. The Canadian Journal of Political and Social Theory. *Body Digest*, vol XI, Number 1-2, 1987, Concordia University, Montreal, p.ii
2. Pure War, Paul Virilio/Sylvère Lotringer, *Semiotext(e) Inc.* Columbia University, New York, N.Y. 1983. p.140
3. *Ibid.*, p.138
4. *Ibid.*, p.139



SUMMER SOLSTICE SALE

JUNE 19•20•21

RIDGE

★ ★ THEATRE ★ ★

16th & Arbutus 738-6311

Summer

FROM ERIC ROHMER, DIRECTOR OF
*PAULINE AT THE BEACH &
FULL MOON IN PARIS*

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ROHMER'S ULTIMATE MASTERWORK...
IDEAL ENTERTAINMENT

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STARTS MAY 22 Showtimes 7:30 & 9:30

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"STOP MAKING SENSE"
"WAS LEAN AND COOL!"

Starting

**Starts Friday Following
Summer**

"THE BEST ROCK FILM OF THE 80'S"

One of the most absorbing and well-crafted films ever made about Rock 'n Roll destined to rank as a classic!

INTRIGUING! —LA Times
AUDACIOUS! —LA Weekly
STUNNING! —LA Daily News

Showtimes 7:30 & 9:15

*The journey, the betrayal,
the triumph...
The legend.*

FROM AUSTRALIA

Burke & Wills

"BIG IN SCOPE and emotionally stimulating...satisfying entertainment...a prestige item."

**Starts Friday Following
Unheard Music**

Showtimes 7:00 & 9:30

MOTHER TERESA

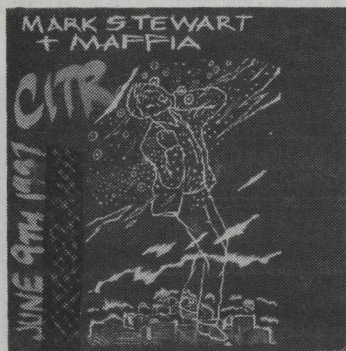
**Starts Friday Following
Burke & Wills**

"RIVETING."
—N.Y. TIMES
"A TRIUMPH."
—N.Y. DAILY NEWS
"EXHILARATING."
—LA TIMES
"IRRESISTIBLE."
—S.F. HERALD EXAMINER
"WONDERFUL."
—SISKEL & EBERT THE MOVIES
"AN INSPIRATION."
—MINNEAPOLIS STAR TRIBUNE

VINYL VERDICT

Mark Stewart & The Maffia

Upside Records



There are places where you could be incarcerated for listening to this music. It is subversive. It hums, it scratches, it pumps. It is difficult. It is not easy listening. Think of it as the aural equivalent of analytic cubism. There is an obsession with form, structure, collage and how they may be manipulated, yet the essential foundation of the beat never departs.

The record is not particularly new: it is an American 1986 release. Side one is taken from the 1985 On-U LP *Learning To Cope With Cowardice*; side two is taken from the 1985 Mute LP *As The Veneer of Democracy Starts To Fade* and features current Maffiosi Keith LeBlanc, Doug Wimbish, and Skip McDonald. Both sides are produced by Adrian Sherwood and Mark Stewart.

The music is dub-based, heavily electronic and vocals fade in and out as on a poorly-tuned radio. It is funk-influenced in a way, but it is not dance music in a traditional sense. It would be a superb soundtrack for an all-singing, all-dancing version of 1984. The aural collage effects can be heard on other Sherwood-connected efforts such as Fats Comet, Tackhead and African Head Charge. The sound has been called formulaic. It is a good formula. At the bottom, bass and beat box lay down the essentials. Various technological squeals, blips and noises jump in and out, elbowed by tape pieces while Stewart shouts, croaks and whispers an assortment of words and slogans above

the churning cauldron of sound. Mark Stewart was at one time vocalist for The Pop Group. (Being a recent convert to this sound, I cannot give an erudite and acerbically clever chronology of his career.)

Technology works. Or, rather, technology is put to work. The music is inherently dependent on technology. Unlike so much modern music which merely uses electronic wizardry as a substitute for traditional musicianship, this record would not exist without technology. As with Keith LeBlanc's *Major Malfunction*, the record is also about technology and how it may affect music's structure, in this case post-Clash political dub. The main challenge of such an approach is to reproduce it in a concert setting. Challenging but not impossible.

Iain Bowman

Bamff Come Outside

Mo Da Mu



Well the BAMFF album is finally here, and for a band that has been around this long and always had aspirations of recording, it certainly has taken them a while. But no matter, it has been worth the wait.

BAMFF was formed in 1982 by Danice McLeod (principal songwriter, violin and vocals) with two other ex-members of that semi-legendary Vancouver art-wave band U-J3RK5, Colin Griffiths and Rodney Graham. They released a musically adventurous and roughly produced 7" single and weren't heard from again until their first live gigs in late 1984 at which time Scott Harding (guitar, also of Rhythm Mission) joined and since then he and Danice

have been the only stable core members through occasional performances and fluctuating line-ups. They are joined on this record by a mini who's who of local music; producer Ron Obvious, Andy Graffiti, Barry Taylor, Nancy Nash, ex-Crimpolene Karen Anderson, Payolas' Chris Taylor and A-Train Boynton, Alex Varty and others.

BAMFF's music is highly original, incorporating many different styles and facets – funk, pop, avant garde, folk, classical; melody, texture, groove, polyphony ... the references here are specific, though each song's character is fully developed so that none sound alike yet the album succeeds as a cohesive whole.

Beyond originality, sophisticated arrangements and production, the band's most striking aspect is its ability to convey a genuine atmosphere through music so that one doesn't need words to instinctively know what the song's about. *Little Bush* begins as a kind of heavy, pounding Scottish funeral march, the violins imitating drone bagpipes, alternating with a chorus of funky, playful rhythms and melodies that paint a picture of the playfulness of a kitten in life and the lament over its death.

It's not hard to imagine yourself galloping through the open fields to the loping chords of *Pony Hips*. Breathly vocals, a tinkly-synth riff in a minor key, and a kind of circular melody starkly re-create the feeling of a cold, dark, snowy night on *Come Outside* with Danice imploring her mate to come where the "ice is right". The kinky and clumsy, yet intricate rhythms and slinky guitar and keyboard beginnings of *Crevice Tool* sound like the theme to a corny spy movie whose subject is the search for the all-important vacuum accessory without which one couldn't really reach between stove and sink.

On *Crevice Tool*, Danice's vocal delivery really makes the song – perfectly walking the line between heavy sarcasm and complete seriousness. Danice's offbeat sense of humour is the reason for the overall lyrical freshness on songs such as *Feeders*, wherein she relates the story of how her aunt Alice used to scare her with stories of power-hungry neighbours who will someday run out of food and come and eat poor Danice. Definitely not your typical rock fare.

All in all, BAMFF have come up with an exceptionally strong and original pop/rock album. The inventive songwriting and arranging, excellent musicianship, zest for exploration of style and modern production savvy

definitely put them in a class of their own, internationally and needless to say locally. Here's looking forward to them coming up with a live show that will be just as good.

Mike Harding

Oversoul Seven

Fool Revelation

Edge Records



These four young locals have released an album of original material that is surprisingly strong on musicianship and high-quality production, for a first effort put together so quickly. Out of the garage and into the studio by way of a few club dates, they mean business and fast!

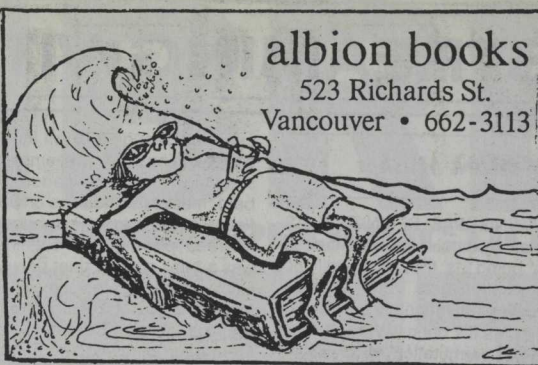
Although occasionally burdened by obscure lyrics or mired in dreary emotions and conflicts, the six songs and two instrumental pieces are otherwise well-crafted, laced with riffs that click and rhythms that drive. The vinyl doesn't quite carry across their live-on-stage energy, but an inkling of that comes through in the punch of *Over Mountain*, whose chorus takes big steps up the hill as the guitar and bass climb together. A grinding Roy Orbison bass line greets you in *St. Lee Lights*, with lead singer Adam Gejdo's voice scratching out an echoing whisper and building to an exasperated edge (although I could do without the background "ooooo's"). And the concluding instrumental *Catfight at Crepuscule* is great fun, with a ticking watch lead-in, a teasing of jazzy trumpet, and a resounding slam-bang metal-door beat.

I hope that the boys fall in love or get high on chocolate or have great sex before they write their next songs; this album must have been written through some rotten relationships. Lighten up, guys! Gag ... Corey Hart, of all people, came to mind with *Somebody Said*; he would love it. Gejdo even evokes a Hart-esque, darkly building plaintive cry, accompanied by a "House of the Rising Sun" foreboding guitar rhythm. Great listening for those dark rainy days in the middle of June! Some lighter, wise-ass lyrics combined with the guitar playfulness hinted at in, say, *Catfight* and *All the Say* would be the ear-fun that I know these guys can make.

Robin Fross

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A STREAMING VITRIOL



by Mark Mushet

SOMETHING WAS DEFINITELY ASKED last month. However, with deadlines being as they are, we'll not dwell on past oversights. After all, what good is a semi-annual monthly column?

Well, seeing as it's been TWO MONTHS since the latest permutation of *Streaming Vitriol* hit the news stands (did somebody mention "dwelling"?), there seems to be a need to catch up on some news. First off, listeners of *Fast Forward* were treated to only two editions of the show as hosted by Peter Marter. The "Amazing" Pete was to act as co-host of the program on alternating weeks. As it turns out, work schedules came into conflict and Mr. Marter is not able to continue on a regular basis. So, until a suitable replacement is discovered, *Fast Forward* remains the same.

In the way of truly outstanding but shamefully neglected concerts, April 23rd saw **Semantics** play an excellent set at the Western Front. **Semantics** are Ned Rothenberg (sax, bass clarinet, tunesmithing) Elliot Sharp (twin neck guitar, bass, bass clarinet) and Sam Bennett (per-

cussion). Though a bit on the noisy improv side of things (Elliott's amp hum notwithstanding), the trio's leader, Ned Rothenberg, must surely rank as one of the world's finest exponents of extended techniques for reed playing. The evening's highlight was a bass clarinet duet between Ned and Elliott, both using the somewhat awe inspiring technique of circular breathing. Multi-phonics galore! Be well aware that the Front often plays host to some of the best new music concerts this city ever sees, even though they're not well promoted. For monthly concert information regarding the Western Front, phone 876-9343 or pick up a schedule at any number of arts-oriented places around town.

By now you are probably aware that the reformed **Wire** will be playing at the Commodore on June 24th. While this may be significant for fans of the old **Wire** sound, it is perhaps more important for the fact that half of the group, namely Bruce Gilbert and Graham Lewis, have been responsible for the most prolific, adventurous, and successful solo work since the group disbanded some seven years ago. **Dome**, **Duet Emmo**, **Bruce Gilbert**, and **He Said** (Graham Lewis) are all permutations of this duo. That they are in town could

prove to be interesting as to their artistic maturity being re-introduced to the "rock-band" mode. Also, with considerable luck, we will have the chance to talk with them about their solo work, **Dome**, and their views on the new **Wire**. And, while the new **Wire** LP awaits release, it should be noted that Bruce Gilbert has just put out his second solo record on Mute. While his last album, *This Way*, was a score to a dance piece by Michael Clark, *The Shivering Man* strikes me as being a more eclectic selection of pieces that reflect his different projects and collaborations. There is the minimalism of **Dome**, the harsh cutting rhythm of *This Way*, and rhythmic and entrancing quasi-pop of **Duet Emmo** or **He Said**.

Closer to home, and directly related to *Fast Forward*...the shooting of the 16mm black and white film *Watching the Burning Bride* will have been completed by the time you read this. A *Fast Forward*/Suture production, in association with Jet Productions, this film features an outstanding soundtrack by **Asmus Tietchens** and **Terry Burrows**.

Next month we will be featuring a column in this space rather than a curious absence. ☆

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(Maximum: 4 Students)

June 15th
July 6th, 27th
August 24th

LEVEL III \$400
(Maximum: 4 Students)

July 13th
August 3rd, 31st

For Further Information, contact:

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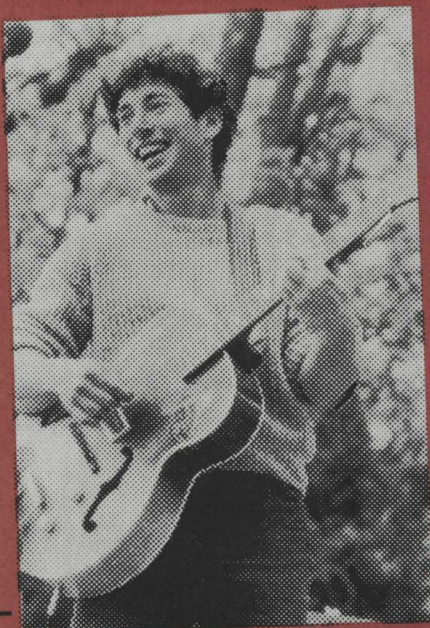
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Swan, Highlife and
Track Records.

P R E S E N T

ON THE DIAL

CITR FM102

WEEKDAY HIGHLIGHTS

MONDAYS

RANDOM DESIGNS

7:30-10:00 am

Who invented Monday mornings anyways? No answer to this or any other question as host Melissa stumbles through early morning caffeine withdrawal, with no general direction whatsoever. Sleep doodling optional.

DOG'S BREAKFAST

1:00-3:00 pm

Each time you open the box something different comes out. Could be Jazz, hardcore, country, metal, rare oldies or even schlock. Your guess is as good as mine! Frank Sivertz hosts.

MORE DINOSAURS

8:00-9:00 pm

That nice young man whose picture appeared here last month, is Moulty, the soul and inspiration of the whole 'Nuggets' thing. The man who didn't 'turn away', the one-handed drummer who started a band; and what a band: The Barbarians! They are just one of the many determined groups from the Sixties that can be heard on More Dinosaurs.

THE JAZZ SHOW

9:00-12:30 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.

01 June Phineas Newborn Jr. is possibly the least known of all the great virtuoso Jazz pianists (eg. Tatum, Peterson, Evans, etc.). That's who we hear to-night...with Sam Jones and Louis Hayes.

08 June Billie Holiday...unquestionably Jazz' greatest vocalist returned to small groups and informal settings during the last stages of her musical odyssey. Tonight's feature is Miss Holiday with friends: Ben Webster, 'Sweets' Edison, Ray Brown, etc.

15 June "If you can't play a ballad man, y'all can't play Jazz." Whoever said that is right. More ballads by some

of the greats: Rollins, Pepper, Cecil Taylor, Davis, and many more.

22 June 'Mingus, Roach, Ellington...not just a trio but a triumvirate of kings. Possibly one of the most unique recordings in Jazz history, once-in-a-lifetime get-together. The complete session with previously unreleased tracks. Duke, Mingus, Roach: 'Money Jungle.'

29 June Abdullah Ibriham (Dollar Brand) and Ekaya...a band that will be appearing at the Vancouver Jazz Festival (July 3). The great South African pianist/composer leads his group to 'Water From An Ancient Well.'

TUESDAYS

ELECTRONIC SMOKE SIGNALS

10:00-11:00 am

Electronic Smoke signals will provide reviews, updates, commentaries, news and information, public educational programming produced to bridge the gap between native, non-native, and natural people and to create awareness and forbearance in our attitude toward nature and the creation that we share perspective with.

BLOOD ON THE SADDLE

1:00-3:00 pm

Every second Tuesday, music to scrape the cowshit off your boots to.

GET SERIOUS!

3:00-5:00 pm

Stravinski to Schooley-D, Gregorian Go-Go Chant, and t-t-talk. DJ interference by Don Chow.

RECTAL RECTITUDE

5:30-8:00 pm

Are you suffering from burning rectal itch? Well then—tune in and expose yourself to a long-playing laxative and an aural enema.

16 June The Fuck Show—One fucking song after another—guaranteed to fuck you up.

23 June Religion Attack—We need to raise \$8 million before we have fun and burn in Hell. (Was Christ really so evil?)

SOUL GALORE

8:00-9:30 pm

Steve and Anne spin soul platters conveying an extraordinarily intense sensitivity and emotional fervour. Wipe away those lonely teardrops and twist the night away, you red-blooded boys and girls.

BUNKUM OBSCURA

9:30-1:00 am

You have to be careful Especially at night You never know what You might be stepping into.

J.Y/N

PLAYLOAD

1:00-4:00 am

Miserere, miserere

SHARE YOUR SUMMER WITH THE SUPERSTARS!

JUNE 5-24

FILM CLASSICS



"GONE WITH THE WIND"
DAVID O. SELZNICK'S
PRODUCTION OF
MARGARET MITCHELLS
CLARK GABLE VIVIAN LEIGH
LESLIE HOWARD
OLIVIA de HAVILLAND
JUNE 5 6 7
FRI SAT SUN



GANDHI
BEN KINGSLEY
CANDICE BERGEN
Gandhi (1982)
An epic masterpiece that won several Academy Awards including Best Picture, Best Actor and Best Director. Ben Kingsley turns in a commanding performance as Mahatma Gandhi, spiritual leader of the people of India, a peaceful man who taught tolerance and anti-violence in frenzied times. Richard Attenborough directs. Candice Bergen, Edward Fox, John Gielgud, Martin Sheen.
MATURE
JUNE 17 18 WED THU

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— ALL AGES ADMITTED —

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BEFORE 6 DAILY
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18 DISORDER

Et in hora mortis
Nekrophilius interruptus
Miserere, miserere.
Aural surgery with no anaesthetic by Larry
Thiessen.

WEDNESDAYS

ANOTHER KIND OF WEDNESDAY

7:30-10:30 am

Start your Wednesday mornings with Sidney Killpigge, as he plays whatever the fuck he wants.

WE BE BOTANISTS

10:30-1:00 pm

Morally disgraced plant evangelists Dave and Grant serve up a potpourri of music to make your cat use the litter box. We did not, repeat, did NOT sleep with that conifer.

LOUIS LOUIS

3:00-5:00 pm

Nuevos discos de Danza, Golpes, Radio Futura y los demas estan de camino...A ver si llegan este mes, joder!

NERVOUS NORBERT

1:00-3:00 pm

D'ya see all those "THIS COULD BE YOU" thingees all over the chart??? Well, right here is where it all starts. 228-3017 is the number to BROADCASTING STARDOM! Don't delay—call today! Ask for Phil.

THE LION'S DEN

5:15-5:30 pm

Neil Davis will interview players, coaches and special guests on The Lion's Den. There will also be a trivia contest, the prizes being gift certificates for the Fogg 'n Suds Restaurant.

THE UNDERWORLD

5:30-8:00 pm

Charles Manson's favorite radio show. Anything twisted, psychotic, and loud, we play. No stupid requests. Just the cutting edge in new guitar music, be it rock, blues, pop, noise, art-damage, Bohemian—Ragtime—Funk—Metal, or what have you. With your hosts: Mikey, Carbuncle Kaputnik, and that woman with the seductive voice.

THE AFRICAN SHOW

8:00-9:30 pm

ARE YOU TALKING TO ME?

Midnight-4:00 am

Sick and tired of all this punk, new wave, underground bullshit? Elevator music is where it's at... Travis B. lights up your life and plays the best Montovani and Muzak.
24 June Phone Art 2.

THURSDAYS

EXCITED FIRST DJ

7:30-10:00 am

...Yes.

FINE LINES

10:00-11:00 am

THE VINYL FRONTIER

5:30-8:00 pm

TOP OF THE BOPS

8:00-9:00 pm

Would you believe rock'n'roll (and even rock-abilly...) from these guys? Johnny Rivers, the king of the Whiskey-a-gogo, Gene Pitney, Ronnie Dove, Trini Lopez—Trini Lopez??? Listen in this month and you will! We'll also have a special show, including an interview, with the man from Happy, Texas, Buddy Knox.

TEENAGE TORPOR

9:00-11:00 pm

School's out for summer

School's out forever

School's blown to pieces...

A. Cooper

MEL BREWER PRESENTS

11:00-Midnight

EXHIBITIONISM

Midnight-3:30 am

"Take off your panties and listen to the window." (Langley Strood). Diamonds and vinyl—Matt Richards.

FRIDAYS

FRIDAY MORNING MAGAZINE

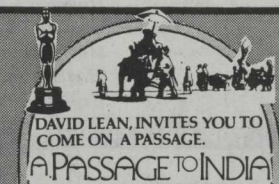
7:30-10:30 am

05 June

New Music from Montreaux. Also: Strategy sessions on re-interpreting B.C.'s political climate, featuring personalities such as Lillian



DOCTOR ZHIVAGO
WINNER OF 6 ACADEMY AWARDS!
STARRING GERALDINE CHAPLIN, JULIE CHRISTIE, OMAR SHARIF (AS ZHIVAGO)
Doctor Zhivago (1965)
Omar Sharif, Julie Christie, Geraldine Chaplin, Alec Guinness, Rod Steiger. Epic screen adaptation of Boris Pasternak novel about turmoil of Russian life at turn of century. 197 min.
JUNE 8 9 10
MON TUE WED



A PASSAGE TO INDIA
DAVID LEAN, INVITES YOU TO COME ON A PASSAGE.
A Passage To India (1984)
David Lean's visually stunning drama of prejudice and tension in British-ruled India. Friendship between an Indian doctor and English visitors is shattered when he is accused of a shocking crime. Judy Davis, Peggy Ashcroft, Vitor Banerjee and James Fox star.
JUNE 11 12
THU FRI



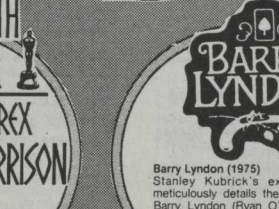
'TESS'
A ROMAN POLANSKI FILM
NASTASSIA KINSKI, PETER FIRTH
★ TESS
Beautiful, chilling adaptation of the Thomas Hardy classic—of rape and redemption, of Tess and Angel Clare and the strictures and tragedy of Victorian England—by Roman Polanski (who seemed to some to be doing penance with it). Nastassja Kinski and Peter Firth are the doomed lovers.
JUNE 13 14
SAT SUN



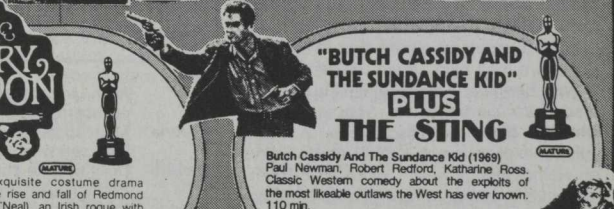
OUT OF AFRICA
OUT OF AFRICA —
Isak Dinesen wrote about her life on a coffee farm in "Out of Africa," her exquisite memoir was most circumspect about details of her difficult life with her husband and with her British lover. The personal drama of that formidable Danish woman has been recreated by director Sydney Pollack and writer Kurt Luedtke. Meryl Streep is splendid, showing her strengths and weaknesses, while Robert Redford complements her well as the carabou — a hunter, pilot and music lover who was determined to maintain his own independence. The haunting quality of the landscape, wild animals and native peoples has been beautifully captured in this moving tribute to an extraordinary woman. — J. Stone
ROBERT REDFORD, MERYL STREEP
JUNE 15 16
MON TUE



CLEOPATRA
ELIZABETH TAYLOR
RICHARD BURTON, REX HARRISON
Cleopatra (1963)
Possibly the most expensive film ever made, the story of the beautiful Queen of the Nile is vividly captured. Elizabeth Taylor is breathtaking in the title role. Richard Burton and Rex Harrison are her suitors. A truly grand epic of war and romance. 243 min.
JUNE 19 20
FRI SAT



BARRY LYNDON
Barry Lyndon (1975)
Stanley Kubrick's exquisite costume drama meticulously details the rise and fall of Redmond Barry Lyndon (Ryan O'Neal), an Irish rogue with dreams of grandeur and glory. In the tradition of "Tom Jones," highlighted by superb photography and period music. Marisa Berenson, Patrick Magee. 184 min.
JUNE 21 22
SUN MON



"BUTCH CASSIDY AND THE SUNDANCE KID" PLUS THE STING
Butch Cassidy And The Sundance Kid (1969)
Paul Newman, Robert Redford, Katharine Ross. Classic Western comedy about the exploits of the most likeable outlaws the West has ever known. 110 min.
The Sting (1973)
Paul Newman and Robert Redford star as two small time con-men who put "the sting" on a big time con-man. One of the most popular films of the 70's. 129 min.
JUNE 23 24
TUE WED

Studio Cinema
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VANCOUVER'S INDEPENDENT DOWNTOWN THEATRE

BOTTOM UP

by Kevin S.

MONDAYS. THEY CAN BE BLUE, they can be stormy. However, can Mondays be happy? The natural, easy sounds of **Happy Mondays** indicates such a possibility. John Cale produced their *Squirrel and G-man! Twenty Four Hour! Party People Plastic Face! Carnt Smile (White Out)* for Factory Records. Mondays. Get happy. If not, get Def. As in Def Jam, Rick Rubin's record label which possesses a decided propensity for metal and rap, often in conjunction. Def Jam artists the **Beasties** get the notoriety and a chance to hang with Joan Rivers but **Public Enemy** bum rush the show. As with any, music style, rap's subject matter can vary from the innocuous to the gritty. If the Beasties occupy a position at the first end of the scale, Public Enemy resolutely carve out a slice of their gritty reality. Thankfully Rubin is not involved as producer of the album *Yo! Bum Rush the Show*.

Words. A different kind of rap from the likes of **Jean Cocteau**, **Jacques Derida** and **William S. Burroughs** surfaces on the compilation *Minutes*. Not just words but music also inhabits this LTM release. Continuing in a similar mood if not vein is *blood, women, roses* by **Michael Gira** and **Jarboe** of the **Swans**. In this manifestation of their musical lives apart from their feathered friends Gira and Jarboe deal in a much less abrasive substance than the **Swans**. What we have is a kind of foreboding, gloomy chamber music. You get what you deserve.

Words from Africa. Well, we all know what happened when Paul 'You can call me Al' Simon mosied on down to South Africa. Fame, fortune and record label interest in the commercial possibilities of African music. The vocal group **Ladysmith Black Mambazo** appeared on Simon's *Graceland* album and bingo they now have their own album, *Shaka Zulu* on Warner Brothers. A more difficult but worthy disc from Zimbabwe is *Shabini* by the **Bhundu Boys** on Discrafrique. A more militant expression of Africa can be found on *Remember Soweto '76-'86* which contains cuts encompassing styles varying from hardcore to reggae. *Remember* is an anti-apartheid record whose proceeds go to Umkhonto We Sizwe, the military wing of the African National Congress. So remember music, Africa and words. ☆



SPINLIST

TOP AIRPLAY ALBUMS

ARTIST	TITLE	LABEL
●Kalahari Surfers	<i>Sleep Armed</i>	Recommended
●Prince	<i>Sign O' the Times</i>	WEA
●Various Artists	<i>Animal Liberation</i>	Nettwerk
●Butthole Surfers	<i>Locust Abortion Technique</i>	Touch and Go
●Husker Du	<i>Warehouse: Songs and Stories</i>	WEA
●D.O.A.	<i>True North Strong and Free</i>	Profile
●Mark Stewart & Maffia	<i>Mark Stewart & Maffia</i>	Upside
●Bhundu Boys	<i>Shabini</i>	Discrafrique
●K.D. Lang	<i>Angel With a Lariat</i>	WEA
●Go Four 3	<i>Six Friends</i>	Zulu
●Siouxsie & the Banshees	<i>Through the Looking Glass</i>	Polygram
●Nomeansno	<i>Sex Mad</i>	Alternative Tentacles
●Various Artists	<i>Nettwerk Sound Sampler</i>	Nettwerk
●Coil	<i>Horse Rotorvator</i>	K.422
●The Washington Squares	<i>The Washington Square</i>	Gold Castle
●Anne Clark	<i>Hopeless Cases</i>	A&M
●Problem Children	<i>The Future of the World</i>	Irate Faction
●Mantronix	<i>Music Madness</i>	10
●Mekons	<i>Honky Tonkin'</i>	Twin Tone
●Steve Tibbetts	<i>Exploded View</i>	ECM

TOP AIRPLAY SINGLES

ARTIST	TITLE	LABEL
●Saqara Dogs	<i>World Crunch</i>	Pathfinder
●Steinski	<i>We'll Be Right Back/The Motorcade</i>	4th & Broadway
●Amor Fati	<i>Econ 100</i>	Flesh Yuck
●The Residents	<i>Kaw-Liga (Dance Mix)</i>	Ralph
●Fats Comet	<i>Rockchester</i>	World
●Psychic TV	<i>Magick Defends Itself</i>	Temple
●Young Fresh Fellows	<i>Fillet of Sol</i>	Poplarna
●Wire	<i>Ahead</i>	Mute
●Hula	<i>Poison</i>	Red Rhino
●The Naturals	<i>Funky Rasta</i>	Cooltempo

Allen, and various organization members. Exclusive to CITR!
12 June More updates, music and events. We'll see what happens.
19 June Dolly DeLuxe photo session. Asia Pacific Ideas; an overview.
26 June Entering the world of CATS, and discovering new Jazz. (The Far Side.)

TRIBES AND SHADOWS

10:30-11:30 am
05 June Balinese music and Arabic voices.
12 June The eccentric side of guitar, with Alex Varty.
19 June Music of the Asia Pacific.
26 June Sounds and structures of the GAMELAN.

CRAPSHOOT

5:30-6:00 pm

NEOFILE

6:00-9:00 pm
 More new records than you can shake a stick at, while Kevin Smith suffers extreme humiliation.

THE BIG SHOW

9:00-midnight

THE VISITING PENGUIN SHOW

Midnight-4:00 am

WEEKEND HIGHLIGHTS

SATURDAYS

BRITS GO HOME

8:00-10:00 am

CITR FM 102

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:30	BREAKFAST REPORT NEWS SPORTS WEATHER GENERIC REVIEW INSIGHT						
9:00	RANDOM DESIGNS	Jennifer Chan	ANOTHER KIND OF WEDNESDAY	EXCITED FIRST DJ	FRIDAY MORNING MAGAZINE	THE SATURDAY EDGE	MUSIC OF OUR TIME
10:00							
11:00	THIS COULD BE YOU	ELECTRONIC SMOKE SIGNALS	TNT COMEDY SHOW	FINE LINES	TRIBES AND SHADOWS		
12:00		THIS COULD BE YOU	WE BE BOTANISTS	THIS COULD BE YOU	Joanna Graystone		
1:00	LUNCH REPORT: CITR NEWS SPORTS WEATHER						SUNDAY FOCUS
2:00	DOGS BREAKFAST		NERVOUS NOBBERT	Stacey Frain	THE ED.D.J. SHOW	POWER CHORD	THE ROCKERS SHOW
3:00							
4:00	EVERYTHING CONNECTS	GET SERIOUS!	LOUIS LOUIS	PARTY WITH ME, PUNKER	Peter Courtmanche	CLOCK THE BEAT	MICHAEL WILMORE'S ROCK TALK
5:00	DINNER REPORT: NEWS SPORTS WEATHER GENERIC REVIEW INSIGHT DAILY FEATURE						
6:00					CRAPSHOOT		
7:00	Bruce Turpin	RECTAL RECTITUDE	THE UNDERWORLD	THE VINYL FRONTIER	NEOFIL	SAT. MAGAZINE	SUNDAY MAG. SUNDAY FOCUS
8:00	MORE DINOSAURS	SOUL GALORE	THE AFRICAN SHOW	TOP OF THE BOPS		PROPAGANDA!	JUST LIKE WOMEN
9:00				TEENAGE TORPOR	THE BIG SHOW	Paul Clarke	
10:00	THE JAZZ SHOW	BUNKUM OBSCURA	Stan Jargon	MEL BREWER PRESENTS		ACROSS THE MERIDIAN	FAST FORWARD
11:00				EXHIBITIONISM	THE VISITING PENGUIN SHOW		LIFE AFTER BED
12:00							FLOYD'S CORNER
1:00	JUST THERE	PLAYLOUD	ARE YOU TALKING TO ME?			TUNES 'R' US	
2:00							
3:00							
4:00							
	WEEKDAY REPORTS		SATURDAY REPORTS		SUNDAY REPORTS		
8:00	BREAKFAST REPORT		Noon	BRUNCH REPORT	10:00	VAN. NEW MUSIC CALENDAR	
10:00	MORNING NEWSBRIEF		6:00	SATURDAY EVENING MAGAZINE	Noon	BRUNCH REPORT SUNDAY FOCUS	
1:00	LUNCH REPORT				6:00	SUNDAY MAGAZINE	
3:00	AFTERNOON NEWSBRIEF				6:30	SUNDAY FOCUS BLUE SOCKS	
5:00	DINNER REPORT						

An eclectic early breakfast mix reflecting host Steve Edge's rather jaundiced view of the music scene, exploring various types of roots music and allowing Brits to go 'home' for a little while every week. Canadians can tune in and see why Brits should have been sent home years ago!

THE EDGE ON FOLK 10:00-11:30 am

The latest and best in folk music for unashamed folkies, and also for those tortured souls who think this sort of stuff is dead. (Try telling Billy Bragg, Shane MacGowan or Spirit Of The West that their music is dead and see where it gets you!) Tune in for further evidence that this is the most versatile and relevant music of the 80s, and a whole bunch of other decades as well. Features during the month include:

- 06 June** Some highlights from two years of The Edge On Folk.
- 13 June** Christine Collister, a fine singer from the Isle of Man, singing with Richard Thompson, Clive Gregson,

Loudon Wainwright, etc.

- 20 June** Under The Moss, an excellent Celtic band from Vancouver.
- 27 June** The Romanians. They are at The Savoy this weekend...perhaps they can be persuaded to come to the station too.

THE EDGE ON SOCCER 11:30-noon

Including exclusive reports on the Vancouver 86ers in the new Canadian Soccer League. The Compleat Monty Python, adapted for radio by nailing a pederast to the TV screen. PLUS more music.

POWER CHORD Noon-3:00 pm

CLOCK THE BEAT 3:00-6:00 pm

- Hip hop to pop, funk to junk, rock to schlock: no categories, just tunes to shake your cock-tails. Hosted by Iain Bowman.
- 06 June** D-Day. Tune-in for the longest day mix.

SATURDAY EVENING MAGAZINE

6:00-6:30 pm

Featuring news, sports, weather, Insight, Generic Review, Today in History, Across the Atlantic.

PROPAGANDA!

6:30-8:00 pm

ACROSS THE MERIDIAN

11:00-1:00 am

—Rapid little pulses beat twelve; and stopped. T'would be in vain to plead that the weather and the hour were not adapted to pedestrian purposes. "I am a mortal," Scrooge remonstrated, "and liable to fall." "Bear but a touch of my hand *there*, and you shall be upheld in more than this!"

SUNDAYS

MUSIC OF OUR TIME

8:00-Noon

Modern 20th Century classical music ranging from the tonal to the avant-garde. Instrumentation in all spheres with commentary on the newest techniques and fashions. With your host Wolfgang Ehebald.

SUNDAY FOCUS

Noon-12:30 pm

6:30-7:00 pm

Sunday Focus is a half-hour "mixed bag" News/Magazine show aired twice each Sunday at noon and 6:30 p.m. Join hosts Libbi Davis and Brad Newcombe as they explore current affairs issues through indepth interviews followed by jovial commentary and special features.

THE ROCKERS SHOW

12:30-3:00 pm

Reggae, Rock Steady and Ska. At 1:30, Reggae Beat International Hour: news and interviews about Reggae music worldwide. Host: George Barrett.

SUNDAY MAGAZINE

6:00-6:30 pm

Join hosts Colin Lloyd and Stefan Ellis for this half-hour news magazine which includes commentary, reviews and a weekend wrap-up of sports events and scores.

SUNDAY FOCUS

6:30-7:00 pm

JUST LIKE WOMEN

7:00-9:00 pm

FAST FORWARD

9:00-Midnight

LIFE AFTER BED

Midnight-Until Barry needs stitches...

07 June The Bakker-Hart show. Love songs, drag songs and good lovin' gone bad.

14 June Hey who did that? Covers of covers of covers.

21 June True Facts Nite—if you've got one, phone in—whether it's true or not.

28 June Blood-Fest: 1 Hour of James Blood Ulmer.

FLOYD'S CORNER

2:00 am-Until Jeff fades...

Local Motion

by Janis McKenzie

JUST WHEN IT LOOKED LIKE EVERY musician I knew was leaving town for a "real" job this summer, at least two local bands are regrouping in time for the warmer weather. **Red Her-
ring** (*Shindig* champions of not 'so very long ago) are back with their original lineup, an expanded sound, and a concept that'll include visuals by local artists such as Ken Gerberick. they'll be playing June 11 to 13 at the Savoy.

Forbidden Beat, who took a break over the fall and winter to let various members work and take classes, will return to the Arts Club June 12 and 13. Made up of former members of eight or more hardcore bands, the five veterans are going for a sound they describe as somewhere between the Sonics and Howlin' Wolf, and even have a harmonica player, described in terms of his "rumoured" relation to Charles Manson.

The **BAMFF** album is out, as *should be Family Plot's*, by now. While most bands are crushed to have to play their record release parties without vinyl available at a table by the door, Madeleine's philosophy at theirs was that she didn't want to use the band's gigs to *sell*, except of course the performers themselves.

So I finally got to see the fabulous **Cowboy Junkies** at the Railway, and if

I have one complaint, it's that audiences tend to talk as loudly during a quiet band's set as if it were, say, Hüsker Dü pounding it out on the stage. There just doesn't seem to be any way to ask people to quiet down without sounding like totally uncool. Oh well, I wouldn't like to have to see the Junkies from the back row of the balcony in a concert hall anyway, so I guess it's the price you pay for "intimacy."

Flammable Animal has a new demo at the station, called *I Must Feed*. Like their earlier offerings, what this song lacks in the songwriting department (in my opinion anyway — I'd personally prefer more hooks) it makes up for in impassioned vocals. I haven't managed to see them play yet so it's too soon to say how their sound translates into a live performance.

Quite a few months ago, **Bruno Gerussi's Medallion** sent us a multi-song demo, called *In Search of the Fourth Chord*. A promising enough title, I thought, but the songs (all originals) disappointed me, even though I'd seen the band a couple of times, playing pretty bad covers of pretty good '60s songs. They didn't enclose any info about what the band was doing, or phone number, just the first initials and last names of the members (of course we all know who "T." Harrison is, anyway) and who played on which song and in what studio. Well, the Medallion are persistent — they sent in another copy of the tape last month (thinking we'd lost the first one, I suppose) and so I chose the only song, *Tell Me What You Found*, where

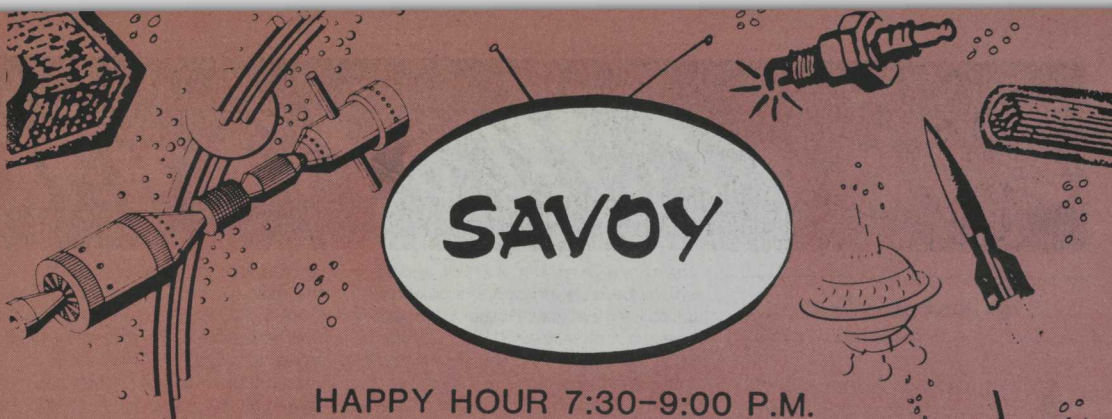
anyone was singing, or I could relate to the melody at all, to put on the air. The thing is, when I've seen the band play live, at least they've sounded like they're trying to have fun. This demo, unfortunately, tries to sound professional without having much going for it in the way of song-writing or enthusiasm. (Sorry, Tom.)

Guano Blitz — *I'm a Duck*. My first impression was that this was one of the dumbest songs I'd ever heard. (It kind of reminds me of a date I went on once — my dinner companion made a joke like, "It's great weather — if you're a duck!" and thought he was being original and witty.) And I have to admit, my second impression was also that it's pretty dumb. But Guano Blitz are young (just finishing up Grade 11) and have already been jamming together for two years, and have only played two gigs — one in the most recent round of *Shindig* and the other a benefit. So my third impression is, sure it's silly, but it's a step in the right direction.

Rixen and Borycki — *Apocalypse Now*. The collaboration of two long-time songwriters and studio types, this song will sound more than familiar to anyone who's listened to CTR for a couple of years, being strikingly similar to singles *The Apocalypse* and (the one with the tape loop that plays on Reagan's "joke") *Five Minutes*. But of course this just proves what we've known all along (and I keep trying to explain to my family), that fans of college radio really are years ahead of the rest of the world. Right? ☆

HEAVY WOMBAT





SAVOY

HAPPY HOUR 7:30-9:00 P.M.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FROM 1	NOVA 2	SCOTIA 3	TERMINAL CITY 4 with guests	AMANDA HUGHES 6	
THE 8 FINS	FROM S.F. 9	FRIGHTWIG 10 with guests	11	RED HERRING 12 with guests	13
KEY 15 CHANGE	ASEXUALS 16 & BOILER MAKERS	17	STUBBORN BLOOD 18	19	HERALD NIX 20
22 BAMBA	23 T.B.A.	24 SMALL AXE	FROM TORONTO 25 THE	26 ROMANIACS	27
29 KATIE WEBSTER	30				

JUNE

SPECIAL EVENTS

SUNDAYS

June 7 RIO BUMBA

June 14 SHOWCASE CABARET

June 21 ROGUE FOLK CLUB (Stephen Fearing)

June 28 T M SQUAD (Jazz)

The DuMaurier International Jazz Festival

JUNE 25 - JULY 5

SUNDAY

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